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American Art News

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NEW YORK, MAY 6, 1916.

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GETS MACOMBER ARMOR.

Boston, May 4, 1916.—The new Cleveland (Ohio) Art Museum, to open June 6 next, will probably have as a feature of this opening the well known collection of armor, formed by Mr. Frank G. Macomber of this city and a Trustee of the Boston Museum.

The collection recently sold to the Cleveland Museum en bloc by Mr. Macomber has some 600 numbers and is considered second only in scope and value and importance to the Riggs collection, recently given to the Metropolitan Museum.

TO BUY MARSHALL'S LINCOLN.

An association of prominent men has been formed for the purpose of purchasing and presenting to the nation, the late William E. Marshall's portrait from life of Lincoln. The work, the Marshall-Lincoln Association intends to purchase, is owned by the artist's brother, Mr. Oscar Marshall, of Newark, N. J., who has agreed to sell it for \$15,000 on condition that it be purchased by public subscription. Mr. G. Petit Le Brun, the secretary of the association, announces that no subscription in excess of \$10 will be accepted. Among those on the Advisory Committee are Postmaster-General Burleson, Lieut.-Gen. Nelson A. Miles, J. Alden Weir, president of the National Academy, Mr. Hudson Maxim, and Maj.-Gen. Charles F. Roe.

DUVEENS BUY FURNITURE.

The purchase by Duveen brothers of the famous Chabrieres-Arles collection of French Renaissance furniture and art effects, which is stated to be valued at over \$1,000,000, is announced. It is said that negotiations have been going on for four years with the heirs of the late Paris and Lyons merchant. Many of the pieces were shown at the Retrospective Exposition, held at Lyons in 1877 and at the exhibition in the Petit Palais in Paris in 1900. The collection contains about 250 objects, including a few pictures of the XV and XVI centuries, some arms, clocks and watches; bronzes and faience. It will be shortly brought over and will be exhibited for a few weeks at the Duveen establishment.

FINE TAPESTRY FOR MINNEAPOLIS.

Mrs. Charles J. Martin of Minneapolis, has presented the Art Institute of that city, with one of the finest tapestries of the Morgan collection, recently purchased by P. & W. French of this city. It was woven in 1470 and shows the story of Esther and Ahasuerus. It remains at the Metropolitan Museum until June, when it will be shipped and hung with the Charles Jarius Martin Memorial Collection.

CHAMBERS FINDS A TURNER?

The Cincinnati Times-Star is responsible for a story to the effect that the novelist Robert W. Chambers recently identified a picture in the Weston Galleries, No. 622 Lexington Ave., this city, as one of "St. Michael's Mount-Cornwall" by Turner.

Mr. Weston, who was much astonished at Mr. Chambers' discovery (?), secured the picture from the son of a New Orleans colored man named Wilson, who, before his recent death, in that city, had been in the habit of visiting New York yearly to dispose of old pictures, which he procured from old houses in the "Creole City." Among some pictures which he left here in a storage warehouse on his last visit was this canvas. This colored man's son learned by accident of the fact that his father has left pictures here and coming on tracked them, and sold this picture to Mr. Weston. It is said to have come from an old Southern family who did not know it could be attributed to Turner.

The canvas has the signature "J. M. W. T." but even with this Mr. Weston, who cleaned the canvas, was in doubt as to whom to attribute it, until Mr. Chambers called and declared it to be the work of Turner.

It may interest the younger Wilson to know that his father also left some old pictures with the AMERICAN ART NEWS, and that they can be seen at its office.

GERMAN LUSITANIA MEDAL.

A special cable to the "Sun" from Paris says: "The 'Figaro' gives with illustrations representing the obverse and reverse sides, a description of a medal which Joseph Reinach found in the numismatic catalog issued by Schulmann of Amsterdam.

"The catalog begins with medals struck by the central European Powers from 1914 to 1916, with the prices. Twelve celebrate the Austro-German Alliance, thirty Von Hindenburg, ten the Crown Prince, one Chancellor von Bethmann-Hollweg, eleven Von Mackensen, four Von Kluck, seven Admiral von Tirpitz, and five Count von eppelin. Then comes 'The Torpedoed Lusitania,' a satirical medal by K. Goetz.

"One side of the medal shows a crowd of passengers before a ticket window where a skeleton sells tickets. Around the medal are inscribed the words 'Business Above Everything; Distribution of Tickets at the Cunard Line.'

"The other face shows the vessel sinking into the waves with the inscription 'No Guarantees, Great Steamship Lusitania Sunk by German Submarine.' The price is seven florins. The medal is bronze.

MORGAN COLL'N AT MUSEUM.

Mr. Edward Robinson, director of the Metropolitan Museum, has announced that, with the exception of the miniatures, the Morgan loan collection will remain on exhibition as it is at present until May 29, when the galleries will be closed, to facilitate the delivery of such parts of the collection as are to be withdrawn and the rearrangement of the remainder.

NOT TO DO CLEVELAND MURALS.

Henry G. Kellar was to have furnished the new Cleveland City Hall with mural paintings, the contract being awarded for \$25,000, by the late Baker administration, without competition. The artist has now cancelled his contract for \$1,000 and Director of Service Bernstein regards the settlement as very satisfactory to the city. It is not on record what the artist thinks about it.

GOLDMAN'S PAINTINGS AT BOSTON.

The Fogg Museum at Harvard, has now on view a special exhibition of old Dutch masters loaned by Mr. Henry Goldman of this city. They are Rembrandt's "Saint

NOTABLE ART SALE.

As the ART NEWS goes to press, the news comes of the purchase by the Kleinberger Galleries of Paris and New York of the well-known and valuable collection of French and Flemish Primitives of Mrs. Chauncey J. Blair of Chicago. The collection came from the old Chateau of St. Roch in the south of France—that of the Comte de Montbrison. It includes examples of those quaint old masters among the Primitives, Cornelis de Lyon, the St. Severin master, the Maitre du Moulin, and Mabuse, together with several examples of Francois Clouet. The sale is a most important one.

CLEVELAND MUSEUM TO OPEN.

The new Art Museum of Cleveland, O., will be opened June 6 with an inaugural reception which is to be an invitation function. The inaugural exhibition will include art treasures from the leading public and private collections in the country, and is to remain open three months. Several donations will be announced.

The Society of Cleveland Artists, numbering fifty, is holding its spring exhibition at the Gage Gallery. At the Guenther Galleries Wilhelm Georg Reindel, painter and etcher, is holding the most important exhibition he has yet shown, consisting of 47 etchings and more than a score of landscapes in oil.

Among the etchings are several exhibited by invitation at San Francisco and a number more, recently shown at the Chicago Society of Etchers' last exhibit at the Chicago Art Institute. In his paintings, Mr. Reindel combines strength with great delicacy of tone.

OMAHA BUYS PICTURES.

The Friends of Art Association of Omaha, having \$17,000 to spend for works for the projected art gallery, have bought Douglas Volk's "Pioneer Mother and Child" and the Dutch painter Gorter's "Autumn Scene." The two paintings which led in the voting, but were considered too expensive, were Jules Breton's "The Vintage," held at \$10,000 and Le Sidanier's "Venetian." The Omaha Friends of Art already owned five paintings, three of which are in the Museum at the Public Library.

FEDERAT'N OF ARTS CONVENTION.

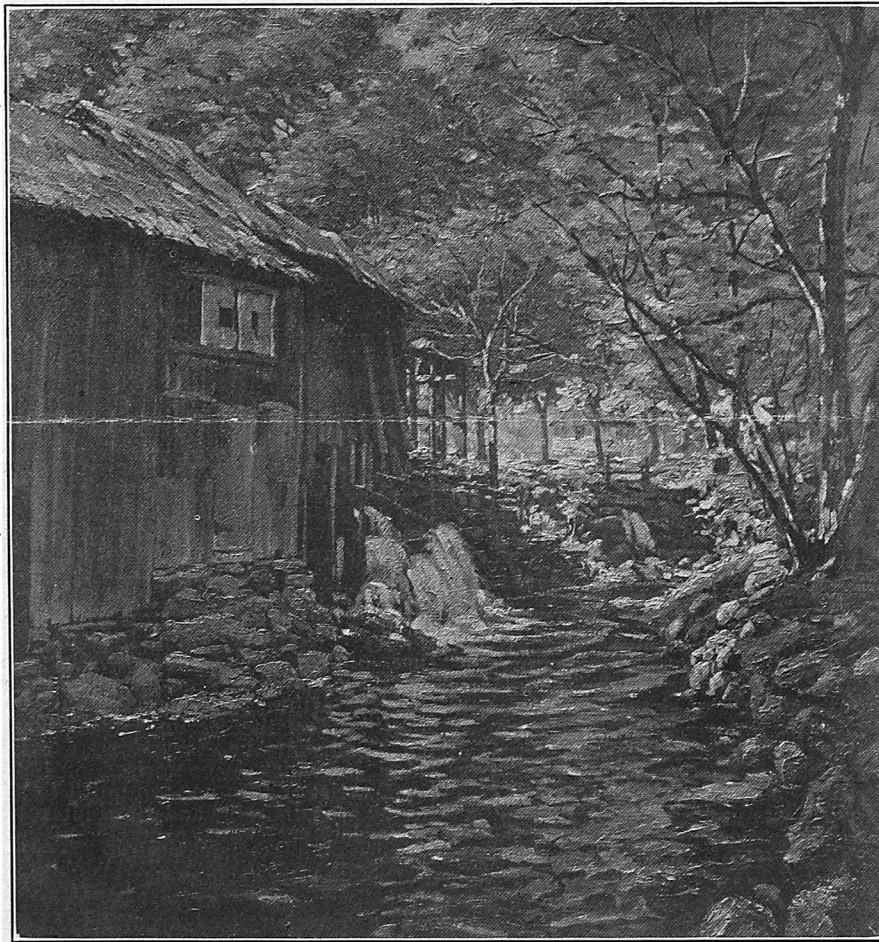
The annual convention of the American Federation of Arts will be held in Washington, May 17-19, and the chief subject of consideration will be "Art and the People." Among the speakers are to be Senator Newlands, Mrs. Herbert Adams, Director Edward Robinson of the Metropolitan Museum, Margaret E. Sawtelle, J. G. Butler, Jr., Henry Turner Bailey, Samuella Crosby, Mary Powell, Paul Grummann, Grosvenor Atterbury, George E. Kessler, Paul W. Bartlett, Ralph Adams Cram, J. M. Fitzgerald, William Laurel Harris, C. R. Clifford, Cass Gilbert, Herbert Adams, Alfred Noyes, Horatio Parker, William M. Chase, and Augustus Thomas. On the evening of May 18 the John W. Alexander Memorial meeting will be held in the Corcoran Gallery, where the exhibition of his works is held.

CHARGE FRAUD IN BANKRUPTCY.

Fred D. Jackson and others of the firm of Jackson and Semmelmeier, art dealers, of Chicago, are charged with attempting to conceal assets in bankruptcy, by William H. Moore, Jr., of Los Angeles, who filed a bill in the United States Court Apr. 29. He says that within four months of the time the firm went bankrupt Fred D. Jackson transferred \$10,000 worth of pictures to the Gift Shop, 1008 Wilson avenue, for a consideration of \$7,000 and that he bought an interest in the art shop, all this in an effort to cut down his bankruptcy assets.

ARRESTED FOR PUBLISHING NUDES

The Society for the Suppression of Vice on Wed. caused the arrest of Editor Sewell Haggard, and business manager William J. Johnson of Hearst's Magazine, for publishing Adolph Brutt's nude sculpture "The Night," recently exhibited at the National Academy. They were released on \$500 bail and were given time to prepare a defense.



OLD GRAY MILL
G. Glenn Newell

Allied Artists' Exhibition

LAURIK HEAD S. F. MUSEUM.

It is announced that J. Nilson Laurik has been appointed Director of the new San Francisco Museum of Art, which was established May 1 in the Exposition Palace of Fine Arts. Mr. Laurik has begun the work of assembling a new collection for the museum, and of procuring extensions of time for the works which form the Post-Exposition Exhibit. The new director arrived in San Francisco two years ago, after a tour of Europe as a special commissioner for the Exposition Department of Fine Arts. He is a Norwegian who studied art at the Antwerp Academy. He came to the United States in 1901, and became editor of "American Art," published in Chicago. After service as art critic of the N. Y. "Evening Post" and the "Times," he went abroad, and on his return became assistant art director at San Francisco.

FIRE ON MR. T. E. KIRBY'S ESTATE.

Fire destroyed, Monday morning, at Bedford Hills, N. Y., the carriage house, stables, garage, ice houses and employees residences on the estate of Mr. Thomas E. Kirby of the American Art Association, the damage amounting to between \$15,000 and \$20,000.

Bartholomew," Hals' portrait of a man, Van Ostade's "Peasants Playing Cards," David Teniers Jr.'s five small pictures of "The Senses," Girolamo da Santa Croce's portrait and Tintoretto's unfinished "Diana."

EXPOSITION ART AT PITTSBURGH.

A display of European art, including the principal exhibits from France, Belgium, Italy, and Germany at the Pana-Pacific Exposition opened April 27 at the Carnegie Institute in Pittsburgh to continue two months. The German paintings returned to Pittsburgh, having been first seen there at the international exhibition in 1913. The Swedish collection will be placed on view May 14 and the group of paintings by English artists collected by Harrington Mann will also be shown.

DIRECTOR WYER GOES OUT JULY 1.

A despatch from Muskegon, Mich., says: Raymond Wyer, director of the Hackley Art Gallery, will sever his connection with the local institution July 1, the culmination of a battle between two factions on the board of education, the victorious faction being opposed to the policies inaugurated by the present gallery director since practically the beginning of his work here.

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EXHIBITIONS NOW ON**ALLIED ARTISTS' THIRD DISPLAY.**

Considering the fact that they accept themselves as well as hang, selection of place alone being made by lot, the third annual show of the Allied Artists, now on to May 25 at the Fine Arts Building, is a creditable one. With the material at hand in the 396 exhibits and placing by a committee, the general effect would naturally have been better.

The centre of honor, in the large Vanderbilt Gallery, has fallen by chance, somewhat happily, to Oscar Fehr's decorative figure of a young woman seated on the stone steps of a woodland path. The figure is somewhat lacking in relief, but the whole is well handled in broad summary strokes and the color is of good quality. A second, and not so successful example, shows a young woman seated pensive, with chin resting on hand. Two highly successful examples of Ernest Albert are an off coast marine, "Misty Morning, Ogonquit," and a snow-covered mountain road, hung apart but as pendants, on the same wall. Very striking is a large view across a valley, called "The Hush of Fall," by G. Cimiotti, with two, not very happily introduced, female figures at the foot of a huge tree. Timely in subject is Frank Tenney Johnson's group of three "Mexican Bandits," seated smoking in the moonlight by their horses. This is effective, but much finer in quality is the same artist's group of oxen, lying at night by a prairie schooner. A large decorative Italian landscape, with several figures, in "The Garden of the Lake," does credit to R. S. Bredin. Capital is H. A. Vincent's group of fishing boats by a dock at evening. Alexander Grinager shows a good "Portrait of Arnolf."

A strong little group of male and female portraits by H. S. Hubbell includes a brilliantly handled picture of a Japanese mother and child. Alton S. Clark signs a sparkling winter sunshine effect on a New England colonial country mansion. Broadly handled and with well kept values is a portrait by H. L. Hildebrandt of a gentleman, seated out of doors, enjoying a cigar and a mint julep. Two spirited coast scenes, one with storm-tossed trees, and the other with a number of small sail off shore, are by Lester D. Boronda. H. Ledyard Towle sends an excellent portrait of two young men, "Jerry and Leigh," in cut of door costume. There is great verity of effect in Glenn Newell's midsummer picture of a mill and mill stream.

Portraits and Landscape.

Naturally posed and vigorously handled is DeWitt M. Lockman's seated figure of a well-known woman art writer. Two effective cattle subjects, one with a strong effect of sunlight are by Edward C. Volkert. Paul King sends a couple of gray green pictures in the J. Alden Weir vein, which are highly attractive, one a dock scene with catboats. "Memories," a girl by some flowers, and a bright ballet scene, are by Arthur Crisp. By Arthur J. E. Powell there is a striking winter scene with a group of horses by a water side. In a different vein is R. M. Kimball's winter road side at "Moore's Mills,"

which is fine in color. A well realized, sober male portrait of Mr. Cyrus Sulzberger, is by Leo Meilziner, who also has a charming figure in pastel of "Else," a young girl with hanging blonde hair. A strong autumn landscape and an airy summer view across to a stretch of water are by Frank A. Bicknell. F. Edwin Church has a Renoiresque picture of a baby in a high chair with an orange. Walter C. Hartson signs a large and vigorous view of a rocky brook.

A highly decorative scene in Stuyvesant Square is by Eliot Clark. Christine Morton sends a striking figure of a girl in fancy costume and a well lit nude. Some firsts on "Sand Dunes" have furnished a good material for the vigorous brush strokes of Roy Brown, while a winter mountainside and a summer view over a lake, well represent Gustave Weigand. A pretty girl in white is attractively brushed by Arthur Spear, who also sends his effective three-figure café scene. Sunlight over a snow-covered road, with brilliant colored foliage, make up an effectively handled canvas by Alton S. Clark.

In the South Gallery.

As is somewhat unusual the outer gallery makes the better general effect. Here among the first to catch the eye is Armin C. Hansen's storm-tossed sea, with a tug "Crossing the Banks." He has also a San Francisco dock scene with fishermen. Louis F. Berner sends his effective and graceful moonlit group of wood nymphs and a three-figure nude group in woodland sunshine called "Lilies."

A blue-eyed young woman, made very picturesque in a light blue costume and holding a fan, is by Edmund Greacen, who also has a portrait of "Nan," a little girl with her doll. Very vivid and true is the effect of Cullen Yates' "Indian Summer" mountain landscape. So is that of W. R. Leigh's striking picture of an Indian boy goatherd with his charge in "The Land of His Fathers." B. Gutmann shows good performance and much promise in two groups of peasant heads in church, and in a breakfast table group of a mother and child. A sprightly sketch of a young woman seated on a dock is by Irving R. Wiles. The distance recalls Lhermitte. R. F. Maynard has rather too suavely pictured a young girl with her violin. Just how ugly a well-painted nude with an attractive face can be made is shown by W. H. K. Yarrow, who also sends a capital portrait of a nice old lady posed on the selfsame sofa. John F. Folsom is represented by an effective group of four landscapes, two of which are snow scenes. By Chauncey F. Ryder there is a remarkably well painted sky over "The Desolate Hillside." W. B. Closson has pictured well an unusual subject in a peacock "Pluming Himself."

An impression of great solidity is made by the methods by which Charles Reiffel paints his landscapes, his two examples being likewise fine in color and vivid in effect of light. E. L. Ipsen's golfing girl and cat is effective if rather undecided in textures. A large landscape "In the Green Mountains," with a spacious sky, is well handled by Andrew T. Schwartz. A third Alton S. Clark shows a lady seated in a ball dress, and a fourth, an effective city view in winter. Brilliant in color is E. H. Potthast's beach scene with many figures in full sunlight. Not so fine in quality are his two smaller contributions. There is considerable sparkle in H. Giles' picture of a young woman walking through the woods. Attractive types of a mother and child are found in G. L. Nelson's quite effectively painted and very well colored composition. "Memories," a female figure effectively handled against the light and a Venetian study represent Robert H. Vonnoh. Two delicate evening scenes, a sunset over snow and a marine, are the best of the four contributions of Birge Harrison.

Sketches and Studies.

The large collection of sketches and studies in the middle gallery forms as last year an attractive feature of the display. Here are also shown sculptures by Lindsey Morris Sterling, one a relief of a youthful Pan.

Notable are examples of Benj. D. Koopman, G. L. Nelson, Arthur Crisp, one toe dancer inimitable, George Elmer Browne, Frank Tenney Johnson, G. Glenn Newell, Oscar Fehr, R. W. Vonnoh, Abrinager, Jules Turcas, Eliot Clark, Christina Morton Clark G. Voorhees, H. S. Hoffman, G. Cimiotti, E. Albert and H. S. Hubbell.

Co-Operative Mural Workshop Show.

The Co-Operative Mural Workshop, Miss Katherine S. Dreier, president, now established as "The Ark," in commodious quarters at 311 Fourth Ave., is holding on Monday, a most interesting display of its own and other producers' art handicraft. The display is shown amid picturesque backgrounds, arranged by the Workshop's Interior Decoration Department, under Misses Katrina Kipper and Maud Sherwood.

There is a large display of quaintly artistic painted furniture made at the Workshop, from designs by Miss Dreier and Miss Margaret Owen. Much of this is peculiarly adapted for country home use and decoration. A display of Slavonic China, with antique Bohemian designs and bright in color, comes from the decorative workshops of the Jan Hus Neighborhood House. A rich group of ornamental and useful objects of silver and copper, do credit to the design and workmanship of Miss Marie Zimmerman.

There are also a group of Batik work hangings and draperies designed by Miss Cooper, various mural designs worked out in color by the Co-Operative Workshop artisans, and a number of artistically interesting photographic studies by Mrs. Walter L. Ehrich.

Group Display at Folsom's.

Five painters are making an interesting display at the Folsom Galleries, 396 Fifth Ave. Edmund Greacen shows one graceful deftly brushed portrait of a young woman with a fan, and another of a little girl, and two river views, one a very artistically handled effect, "Hazy Sunlight," looking across the North River and the other a scene close to the docks, as well as a couple of pastel figure studies.

Arthur Crisp besides a sober and agreeable picture of a girl in "The Blue Jacket," shows a pretty girl standing in "The Sunny Breakfast Room," an effect of "Sunshine and Shadow," "A Decoration" and some bright pastels of ballet dancers. D. Putnam Brinley groups a lot of color masses, with some effect, until they represent a "Connecticut Farm," and George Macrum handles with largeness and simplicity among other scenes, one of the tall buildings in Park Row; a view at Douarnenez, and a little "Procession," passing along the foot of French coast mountains.

Among E. Varian Cockcroft's group of works is prominent a decoration in which one lanky nude woman and a half nude companion both with purplish flesh, figure. "The Tired Model" shows reclining an unlovely copper colored nude woman, and in another work three yellow skinned Oriental women disport themselves al fresco, as to garments. The artist also shows a "Landscape" and "My Aquarium."

Wood Block Prints in Color.

The directness of statement, the simplicity of composition, and the purity in the use of color make artistically produced prints from wood blocks, peculiarly attractive. Of the latest American productions in this line, the Berlin Photographic Co., 305 Madison Ave., is making a display to May 31, which is comprised of 138 works by 20 artists. It is not too much to say that many are admirable and all of interest. With the prints are shown examples of the wood blocks used for the printing.

Rudolph Ruzicka shows in simple colors and dignified line several N. Y. views and one of Pittsburgh. Margaret Patterson has picturesque scenes at Cape Cod and in Belgium. Charming are the flower subjects of Edna Boies Hopkins. Florence Wyman Ivin's found capital inspiration in the dancing of the Russian ballet. Attractive are the Japanese subjects of Elizabeth Colwell and very artistic the series of landscapes, some with houses of Gustave Baumann. Charles W. Bartlett sends from India a quite remarkable little series of views with cleverly introduced figures.

Others represented are Dean Babcock, Herbert M. Baer, Michael C. Carr, Arthur W. Dow, Gordon Ertz, Eliza D. Gardiner, Ada Gilmore, Mary B. Jones, Tod Lindemuth, Ethel Mars, Mildred McMillen, Juliette S. Nichols and B. J. O. Nordfelt.

Frederick Keppel & Co. have arranged, for the People's Art Guild, an exhibition of engravings, etchings and wood-cuts by old and modern masters, which remains on view to June 2, at the University Settlement, 184 Eldridge St.

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Miss Foote's Group of Portraits.

A score of portraits by Mary Foote, now on view at Knoedler & Co., 556 Fifth Ave., to May 13, are several of them most interesting, but would have more effect if the collection were smaller. The artist has a vigorous technique, catches a likeness well and colors agreeably. Several of the examples are of well-known artists. There is a full-length figure of Madame Yorska, and other more or less familiar faces are those of Frederick MacMonnies, Stephen Haweis, and Mme. Ossip Gabrilowitsch. Other notably successful works are those representing Messrs. Elisha Dyer Hubbard, Umberto Coletti and John de Koven Alsop, Miss Elsie Seeger and Mrs. H. W. Foote and her son.

Landscapes by Theodore Pembroke.

Theodore K. Pembroke's exhibition of landscapes at a Gallery in the Hotel Plaza, is meeting with deserved success. Dramatic quality, combined with richness of color and good execution distinguish the works in the display. He sees Nature with a poet's eye. The display is uniform in quality, and some of the works that most strongly appeal are "The Lone Oak," "Sleepy Nature," "The Guards of the Meadow," and "Glory of an Autumn Wood."

William J. Potter, who spent some years abroad, is holding his first individual show since his return, at 140 West 46 St. The exhibition includes dock scenes and shore pictures, painted at St. Ives, England, and are faithful records of the locale. The artist, however, has infused a personal note and a trace of poetry and romance into the subjects. His color and composition are good. Always a student of nature, more particularly of marines, his last work shows a remarkable advance over any of his previous efforts.

(Continued on page 4)

**The Print-Collector's Quarterly**

Edited by FITZROY CARRINGTON

Curator of Prints at the Museum of Fine Arts, Boston,
& Lecturer on The History and Principles of
Engraving at Harvard University

The only periodical in English devoted exclusively to etchings, engravings, lithographs and drawings

CONTENTS OF THE APRIL ISSUE:
"A Jupiter in Sabots," by Robert J. Wickenden.
Drawings by Italian Artists in the Metropolitan Museum of Art, by George S. Hellman.
Some French Artists during the Siege and Commune, by William Aspenwall Bradley.
Albert Sterner's Lithographs, by Martin Birnbaum.

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LONDON LETTER.

London, April 24, 1916.

The recent Red Cross Sale offered some wonderful opportunities to the dealers on the days on which the less important lots were offered, for the small attendance of the outside public on these occasions, has left the field open to the trade, which has, in consequence, been able to acquire many interesting and valuable items at exceedingly advantageous prices. This has been especially noticeable in the case of jewelry, both modern and antique, much of which, so far as the minor pieces are concerned, fetched considerably less than might have been the case, had they been sold across a shop counter. It seems as if some reserve should be placed on the articles, in order to obviate the fall in prices resulting merely from unsatisfactory attendance, for there is no doubt that in a number of instances gifts went for sums totally inadequate to their value.

The opportunity has, recently occurred of acquiring for the nation the 20 oils and watercolors by Rossetti, purchased from the artist by Mr. George Rae and representing much of the finest work executed by the famous Pre-Raphaelite. These pictures have been offered by the trustees of the late owner to the National Art Collections Fund, with the idea that they should not be separated, but should be acquired intact for the nation and, if possible, housed in the Tate Gallery. With this in view, special concessions are to be made in regard to price and although the collection has been valued at about £15,000, the sum of £9,695 will be accepted under present wartime conditions. Of this Mr. Arthur du Cros has already offered £3,000 and it is greatly to be hoped that the remainder will before long be forthcoming. It is rumored that a ready market might be found either in America or in France and that should the necessary funds not be raised over here, buyers in both these countries will be only too anxious to secure the pictures. These include such famous works as "The Beloved," "Monna Vanna," "Paolo and Francesca," "Venus Verticordia" and several others painted during the period when Rossetti's genius was at its richest and most decorative point.

Royal Society's Watercolor Display.

Once more the Royal Society of Painters in Watercolors is holding an exhibition but this time echoing a little more definitely than on former occasions the warlike tones of latterday existence. A thing that should be of especial interest, but which somehow fails to prove so, is Claude Shepperson's "Homecoming," a design intended for the Edinburgh exhibition in aid of the soldiers and sailors blinded in the war. Here indeed is a theme, rich in all kinds of emotional possibilities, one indeed whose scope it would be a difficult task to exhaust, but the artist, gifted as he undoubtedly is, has unfortunately perceived but a fraction of all that it might include. Another watercolor by the same artist, depicting aeroplanes in flight is more successful, the gliding motion of the aircraft being surely and strongly felt. But for sheer mastery and facility there is, of course, nothing to approach Mr. Sargent's "Guidicca," a brilliant representation of astonishing actuality. When one has said this, however, nothing remains, for the picture makes practically no appeal whatever to the emotions and leaves behind it no feeling beyond that of astonishment at its extraordinary, clever technique.

The establishment of official guides to our museums, inaugurated shortly before the war, has been abandoned as part of the national economy crusade, but it is encouraging to note that owing to offers of voluntary help the work will still be carried on, members of the Art Teachers' Guild having generously come to the rescue.

Forain's War Cartoons and Etchings.

A particularly interesting exhibition, now being held at the house of Mr. Campbell

Dodgson, Keeper of the Prints at the British Museum, is that of war cartoons and etchings by Jean Forain, whose lithographs, though exhibiting a somewhat different outlook from that of his famous Dutch contemporary, Raemackers, are no less poignant in expression and trenchant in satire. Forain's art is perhaps more subtle than the Dutchman's, compelling the spectator to look less upon the actual horrors of warfare and touching his sensibilities by means which call for greater powers of imagination. As a draughtsman, the Frenchman is at the summit of his art, achieving unerring effects with the simplest arrangements of line, and with striking economy of means producing a composition which is expressive in the highest degree. These cartoons represent Forain to the Londoner in a different light from that in which we have been accustomed to know him, for hitherto we have been most familiar with his intimate scenes of Paris boulevard life, depicted in a much lighter vein of satire. The greater theme has discovered in Forain a greater artist.

A most generous and acceptable gift has been made to the city of Bath by the collector, Captain Huth, who has presented a portrait of Henry VIII by Mabuse, another of the same monarch by Holbein and a portrait of James I by Paul van Somer. This is indeed a regal gift and one which our own National Portrait Gallery would by no means have disdained.

The failure, owing to the war, of negotiations in Italy and Russia for the purchase of "Old Masters" was the reason given by the art-dealer and advertising agent, Mr. de Conlay, for his recent bankruptcy, in which

PARIS LETTER.

Paris, April 24, 1916.

"Marcel Lenoir is a painter of today who is coming into his own." He has long been known as an "artists' artist," that is to say, one whom his confrères, but not the public, have known how to appreciate. For years Rodin has had in his personal holy of holies, the private den to which only a few of his friends are admitted, whole walls, covered with drawings and paintings by Lenoir. Denys Cochin, cabinet minister and man of universal culture, one of the keenest connoisseurs in France, and reputed to be extremely wealthy, has steadily bought Lenoir's work, while unthinking gazers at pictures have passed it by, unknowing. Lenoir is now but little past 50, but his fine, poetic face, deeply marked, framed in unruly, greyish brown hair, has the look of three score and ten. It is probable that a malady of the chest will end his days. He has helped to deepen its clutch upon him by his absolute absorption in art.

Lately an exhibition of a half-hundred or so of pictures by Lenoir has drawn half of cultured and art-loving Paris to a small gallery in the Rue La Boétie, and almost everything that he showed there was sold at once. This is another evidence of the fact, much noticed of late, that the French public, despite the stress of war, is buying liberally of contemporary productions in painting and sculpture. The dominant feeling of the rich Frenchman seems to be that, while he should set the example of legitimate economy in the necessities of life, he is rendering the nation a real service in contributing all that he can to sustain its esthetic pre-eminence,



THE GOLDEN ISLAND
Tom Mostyn

In Royal Academy Exhibition

his liabilities were calculated at over £6,000 and his assets as under £1. Had these negotiations been duly carried through, Mr. de Conlay stood to make a profit of about £12,000, and had apparently regulated his expenditure accordingly.

The Statue of Queen Victoria, executed for British Columbia by Albert Bruce-Joy has been given a temporary place till the conclusion of the war, in the courtyard of the Royal Exchange. The figure gives a most dignified and gracious presentment of the Queen in the early days of her accession, arrayed in all the accessories of state robes and regalia. It is a handsome and impressive piece of work. L. G.-S.

KANSAS CITY (MO.).

Mrs. W. B. Thayer has announced the gift of her large collection of textiles, potteries, fashion plates, to the Fine Arts Institute here. The collection is valued at \$75,000 and contains many rare Oriental porcelains, Egyptian, Chinese, Japanese, Persian, Indian and many French and Italian rarities from mediaeval courts. The collection includes a group of marionettes, costumed to represent different European periods and peoples. Curious basketry from Central America, the Philippines, and the American Indians are also in the collection. When the Atkins Museum building is built, it will house the collection.

Mrs. Thayer also plans to give her paintings as a loan collection during her lifetime, finally to go to the Institute or the Atkins Museum. The collection includes three Winslow Homers—two watercolors, one of the Gulf stream group—and examples of Inness, Sorolla, Richard Miller, Henri, Mesdag, Carlsen, Anna Boberg and Dougherty.

Arthur Crisp has received a commission to paint a series of decorations for the new Robert Treat Hotel in Newark, N. J., to be in place by May 10.

the more so as nine-tenths of the younger generation of artists are serving their country under arms.

Lenoir's subjects are mostly religious or semi-religious. One gets no adequate idea of his value from the small sketches or studies by him that usually show in art shops. His abilities evidently can only find suitable scope on large canvases. His composition is bold, with an almost acrid reality. In the majority of the important paintings there are reminders of the primitive masters of design; but this is entirely voluntary and has its legitimate purpose. All the figures are obviously modern evolutions of primitive idealism. A slight suggestion of Albert Durer, for example, may be found where also exist robustness and living warmth. His drawing has a strength like that of Buonarroti, but is tempered by an intuitive refinement unknown to the latter. Lenoir makes ugly faces look beautiful, so that one forgets their ugliness, and is conscious only of what they express. Another remarkable element of Lenoir's power is his knowledge of color. There is no sameness in his schemes of tonality. In this respect his versatility is marvelous.

The reconciliation of the modern esthetic method of critical vision and the ecclesiastical notions of symbolical delineation, the expression of mysticism in terms of art which are essentially of today and natural, whatever the incidental reminiscence of the early limners may be, seems to be the special mission of Marcel Lenoir. The importance of this mission can be best measured by

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the breadth of its appeal, by its all-embracing humaneness.

Sales o. Engravings.

Further lots of interesting engravings have been sold at the Hotel Drouot of late. The prices appear to me to be far below the average of what prints by the same artists, and in equal condition, usually fetch in America. Three fine examples of Boilly were sold for \$44, \$43 and \$40 respectively, a good impression of the great work of Debucourt, "Les Courses du Matin," for \$48, and two prints by Pollard for \$224. On another day "Le Gouter Champêtre" and "Le Départ d'une Foire," by Jubier, after Huet's paintings, fetched \$275; an engraving after Goya, "Le Supplice par le Garrote," a subject full of revolting horror, first impression, \$244; and a superb portrait of Turenne, after de Champagne, by Wanteuil, \$241.

The stock of Heilbronner, a bric-à-brac dealer of the Quai Voltaire, whom the war forced into bankruptcy, produced no important prices, though many of the objects sold were of peculiar value. A silver Louis XVI soup tureen brought \$432. At another sale \$1,720 was paid for a Louis XV Aubusson tapestry, representing a pastoral scene, and \$640 for another, adorned with a landscape and figures. Eric Tayne.

ST. LOUIS.

The City Art Museum will display two exhibitions during the current month, one of a group of paintings of the older schools, lent by the Ehrich Galleries of N. Y., including examples of John Crome, Goya, Lawrence, Largilliere and Tintoretto, the other of the collection of paintings, miniatures and sculpture by the members of the Guild of Boston Artists which is making a circuit of the country.

The Vonnoh collection and Miss Maury's exhibition of pastels have both proven popular and sales have been made from both shows.

Two accessions have been made to the permanent collection of the museum, a Zuloaga and a Dougherty. The Zuloaga is "The Philosopher," and the Dougherty his "After the Gale."

The displays now on at the Noonan-Kocian Galleries include a group of artistic photographs by Miss Williamina Parrish, a collection of twelve portraits in oil of prominent St. Louisans by Mr. S. D. Rogers and a group of small sculpture by Caroline Risque, a local sculptress of more than usual promise.

The paintings and sculpture entered in the competitive exhibition at the Artists' Guild are still on view. This "St. Louis Salon" is stimulating a great deal of healthy interest in local art and artists. J. B. M.

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Powell's Art Gallery, 983 Sixth Ave.
R. W. Crothers, 122 East 19th St.
(Irving Place)
A. Kassof, 3 Greenwich Ave.
Charles Zito, 179 Columbus Ave.

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Advice as to the placing at public or
private sale of art work of all kinds, pic-
tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

BUREAU OF APPRAISAL.

We are so frequently called upon to pass
upon the value of art works for collectors
and estates, for the purpose of insurance,
sale, or more especially to determine
whether prior appraisals made to fix the
amount due under the inheritance or death
taxes are just and correct ones—and so
often find that such former appraisals have
been made by persons not qualified by ex-
perience or knowledge of art quality or
market values, with resultant deception and
often overpayments of taxes, etc.—that we
suggest to all collectors and executors the
advisability of consulting our Bureau of
Appraisal either in the first place or for
revision of other appraisals. This Bureau is
conducted by persons in every way qualified
by experience and study of art works for
many years, and especially of market values,
both here and abroad; our appraisals are
made without regard to anything but quality
and values, and our charges are moderate—
our chief desire being to save our patrons
and the public from ignorant, needless and
costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and other interested
are reminded that the first two numbers of
Sales of the Year for 1915, in pamphlet form,
are still on sale at the AMERICAN ART NEWS
office, 15 East 40 St., at 25 cents each, post-
age prepaid. No. 1, the Brayton Ives Col-
lection of Prints, and No. 2, the Blakeslee
and Duveen Pictures Sales. The first of
the series for 1916, No. 3, the Reisinger,
Andrews-Canfield, and the Catholina Lam-
bert Picture Sales, is now ready.

ARTISTS' SALE PERCENTAGE.

The movement to effect legislation,
inaugurated by the Authors League,
providing for a life interest for artists
in their work is growing. The N. Y.
Sun Sunday last published a sympo-
sium with artists and others on the sub-
ject, which made good reading.

Among those who wrote and talked
on the subject were J. Alden Weir,
Cecilia Beaux, Alexander Harrison,
Mrs. W. Astor Chanler, Henri Caro-
Delvaille, Jules Pascin, Arthur B.
Davies, Paul Bartlett, Janet Scudder,
Jo Davidson, A. Coomaraswamy and
John Quinn, lawyer and Commissary
General of the so-called "Armory"
group of "Modernist" painters.

The proposed law will give, if en-
acted, 2% on the increased valuation
of his work to an artist, during his
lifetime, or to his heirs, after his death,
and the recent sale of Blakelock's
"Moonlight" for \$20,000, and the fol-
lowing "boom" in his works has started
the agitation. The same law was to
have been enacted in France, just as
the war broke out, and this enactment
is probably only postponed there until
the end of the conflict.

Of those who took part in the Sun's
symposium Messrs. Weir and Bartlett
are sceptical as to its feasibility, Miss
Beaux is optimistic, Mr. Davies like-
wise, as are also Mrs. Chanler, M. Caro-
Delvaille, Janet Scudder and Jo David-
son. Mr. Coomaraswamy is mildly in
favor of the proposed law and Alex-
ander Harrison, while doubtful as to
its practicability, considers agitation of
the subject a good thing.

It remained for the lawyer Mr. John
Quinn to state frankly that the pro-
posed legislation, in that it would make
the artist dependent upon auction sale
results, is distasteful, and to suggest
the practical alternative of taxing all
art sales and auctions and to thus
create a fund, out of which pensions
could be granted by the State to all de-
serving artists. He does not believe
it would be possible to obtain the en-
actment of a law setting aside 2% to
artists from the amount secured by
dealers or at auctions from apprecia-
tion in the value of their work.

We are inclined to agree with Mr.
Quinn in his well considered argument
as to the probable difficulty of enacting
the proposed law but wonder, at the
same time, how his suggestion will
strike our worthy art auctioneers and
collectors? Will Messrs. Kirby, Ander-
son, Silo, Hartman, Clarke and others,
and those owners selling through them,
view favorably the deduction of 2%
from the amount brought by artists'
works at their sales?

"Thimble-rigging" in Art.

"Now you see it and now you don't, but
you see something else."
"This might well be applied to Professor
P. F.'s dry method of restoring old mas-
ters. For on several notable occasions, while
restoring a canvas that supposedly had but
one picture on it, he has discovered, under
the painting he was working on, an older
painting—an older master."—Gustave
Kobbe's N. Y. Herald's Sunday Art Page,
Apr. 30.

DEALERS' NOTE.

Mr. Eugene Glaenger of Jacobs Selig-
mann & Co., 705 Fifth Ave., sails for France
today on the steamer Espagne.

CORRESPONDENCE

A Chicago Protest.

Chicago, Apr. 28, 1916.

Editor, AMERICAN ART NEWS:

Dear Sir: Your issue of Apr. 15 last, men-
tions the fact that "two Japanese pictures
owned by Jerome S. Blum" were recently
ordered burned by the U. S. Collector at
Chicago because of alleged obscenity.

Permit me to go into this matter in some
detail, as it involves the right of a minor
official to decree the destruction of master-
pieces.

Mr. Blum, who is, as you know, a Chicago
painter of repute, bought a few antiques,
chiefly paintings and works of sculpture,
during a recent visit to China and Japan, and
sent them home in four packing cases. In
one of these cases an assistant deputy in-
spector, one John R. Ford, found the two
works in question, which were a Japanese
scroll, or malsimono, twelve feet long, with
eight figures, and a book of eight Chinese
paintings. Mr. Ford pronounced these
works obscene, and threatened to destroy
the entire case, with all its other treasures,
unless Mr. Blum would sign a paper permit-
ting him to burn the pictures.

Mr. Blum offered to paint out any objec-
tionable details, but was refused. He then
called in Dr. Laufer, of the Field Museum,
one of the world's leading experts in this
specialty. Dr. Laufer pronounced the works
masterpieces of their period (both seven-
teenth century), among the finest he had
ever seen, whereupon Mr. Blum offered to
present them to the Field Museum, for pres-
ervation in its most secret and discreet ar-
chives, if the collector would release them.
This also was refused.

The collector of the port, Mr. Rivers Mc-
Neil, sent the pictures to his superiors in
Washington, and was instructed to pro-
ceed "according to law," which, being in-
terpreted, meant, in this case, according to
his discretion of the official interpreter of
the law. In the end, the efforts of the owner,
the "experts" and others were unavailing;
Mr. Blum was compelled to consent to the
destruction of the paintings, in order to save
the other contents of the case which con-
tained them.

I submit that a law which puts the power
of life and death over masterpieces of art
into the hands of a petty government official
—one who hardly knew that there were nude
statues at the Art Institute—is a law which
the artists of this country should protest
against with a loud voice.

I did not see Mr. Blum's pictures, but I
am informed by competent witnesses that
they were both serious exotic poems in art,
no more obscene than Montaigne, Rabe-
lais, and countless other long accepted
works of great literature, or than many
drawings by great masters, including a por-
folio of Rembrandts in the Louvre.

That a couple of myopic inspectors should
have the power to veto the Field Museum's
acceptance of works of great art, because
the artists of old China and Japan did not
measure up to their primes and prisms
ideals, is a situation so absurd as to be in-
credible.

It is to laugh!—but meantime masterpieces
have been destroyed.

Yours truly,

Harriet Monroe.

Chicago, May 1, 1916.

[While we agree in general with
Miss Monroe's argument, and on her
presentation of the case, sympathize
with Mr. Blum and the Field Museum,
the calm acceptance, by Chicago, with-
out protest, of Sergeant Kendall's
abominable and repellent picture, "The
Sphinx," rather weakens our confidence
in that city's judgment as to what is de-
cent or indecent—we won't say "ob-
scene"—in painting or literature.—Ed.]

The Old Lady in a Black Cap.

Editor AMERICAN ART NEWS:

Dear Sir,

In this serious life which we are forced
to live I suppose we must allow ourselves
our little joke.

But the statement in the catalog of pic-
tures which belonged to my old and dear
friend, Mr. Lambert, to the effect that Lot
327 was sold to him by my firm "as a Franz
Hals," is a *lapsus calami*. The original in-
voice ran as follows:

"August 15, 1899.

"Portrait of an Old Lady with Black
Cap and Frill, signed with monogram,
FI. 36½ by 29 inches."

I am glad it brought \$1,800, which shows
a very handsome profit upon the sum paid
for it.

Yours faithfully,

Charles Dowdeswell.

April 25, 1916.

EXHIBITIONS NOW ON.

(Continued from page 2)

Chelsea Art Gallery.

A neighborhood art gallery was opened
Tuesday night, under the supervision of the
Chelsea Neighborhood Association, at 296
Ninth Ave., facing Chelsea Square. The
purpose of the gallery, which was inaugu-
rated formally, is to illustrate the relation
of the arts to industry and commerce. The
May display is composed of scenes of N.
Y. designed for use on post cards. In June
and July, posters will be shown; in August
and September color prints; in October,
sculpture; in November, public school work;
in December, a display of the work of
neighborhood painters and in January, arts
and crafts. Mr. Thomas Benton is in
charge of the gallery which is open after-
noons and evenings of weekdays and on
Sunday afternoon.

Coulter's "Burning the Blue Light."

Under a moonlit sky, on a sea but lately
calmed from the toss of tempest, a sailing
ship lies dismasted in W. A. Coulter's pow-
erful canvas, exhibited during the week at
the Ralston Galleries, 567 Fifth Ave., and
called "Burning the Blue Light." The calm-
ness of the scene is in strong contrast to the
helplessness of the large craft. The water
flooded with light is well rendered and par-
ticularly happy is the effect of moonlight
breaking through the still heavy storm
clouds drawing off.

Lithographs at Keppel's.

There is now on view to May 20 at Fred-
erick Keppel & Co.'s 4 E. 39 St., a most
interesting collection of foreign and Amer-
ican lithographs, 111 in all. Mr. Carl Zig-
rosser signs a short and informing intro-
duction to the catalog. The list of artists
represented includes Delacroix, Menzel,
Daumier, Gavarni, Raffet, Millet, Diaz,
Calame, Hervier, Isabey, Prout, Corot,
Whistler, Fantin-Latour, Legros, Toulouse-
Lautrec, Forain, Le Sidanier, Ludwig von
Hoffman, O. Fischer, C. Larsson, E. van
Muyden, M. A. J. Bauer, Storm van's
Gravesande, G. Spencer Pryse, H. Becker
Shannon, Bolton Brown, G. H. Story, Ster-
ner, Pennell and George Bellows.

Little Gallery Show.

An exhibition has just opened at the
Little Gallery, 15 E. 40 St., of designs and
work from Mr. C. R. Ashbee's "Guild of
Handicrafts," at Campden, Gloucestershire,
England. All the work shown is by men
now fighting at the front. The pieces to
be shown are mostly metal work, enamels,
jewelry and silverware in the shape of table
service, tankards, ecclesiastical objects and
trophies. Many of the designs are by Mr.
Ashbee, who is now lecturing in this
country.

OBITUARY.

Mrs. Bendann.

Mrs. Pauline Bendann of Baltimore,
widow of David Bendann, the well known
dealer, died Apr. 16 at her home in that
city, after a short illness. Grief over the
death of her husband a year ago is thought
to be largely responsible for her death.

Frederick N. Reed.

Frederick Newland Reed, architect, died
Sunday at his home in Montclair, N. J. He
retired several years ago on account of ill
health. Born in Boston, he studied at the
Massachusetts Institute of Technology and
graduated in the class of 1891. After open-
ing offices in N. Y. he became a member of
the Architectural League. He is survived
by a mother and brother.

William H. Smith.

William H. Smith, a retired architect, died
suddenly in New York, on Apr. 14, at the
age of 70.

MINNEAPOLIS BUYS SCREENS.

The Minneapolis Society of Fine Arts has
purchased for \$20,000, from the Kelekian
Galleries, 709 Fifth Ave., two large screens
by Yeitoku, representing "Spring" and
"Autumn."

August Franzen gave a luncheon in honor
of Sir Herbert Beerbohm Tree on Sunday
last in his Gainsborough studio. The
guests were Sir Herbert Tree and Miss
Tree, Miss Elsie Ferguson, Mr. and Mrs. L.
K. Anspacher, Miss Martha Hedman, Mr.
Melville Stone, Mr. and Mrs. Arnold Wood,
and Mrs. Dudley Allen.

Mr. and Mrs. William H. Cotton gave a
reception at their studio, 1 West 64th St.
last week. A large gathering of friends
enjoyed seeing several recent portraits,
among them a striking presentment of
George Barr McCutcheon, the noted author.
Among the visitors were Helen Watson
Phelps, Louis Valliant, DeWitt Lockman,
Hugo and Mrs. Ballin and John Fox, direc-
tor of the Brooklyn Art Institute.

CHICAGO.

At the exhibition now on at the Art Institute, Violet Oakley's studies for the Harrisburg State house, her frieze "Divine Comedy" cartoon and several of her brilliant color-drawings are praised by visitors. Original drawings in color by Joseph Nash, loaned by Martin Roche and Mrs. Holabird, are especially noticed. There are English portrayals of architectural art in Sutton Place, Holland House, Borwick Hall, and in other notable English structures.

Claude Bragdon's drawings and Edward S. Campbell's fine loan collection of sketches of French gardens, are features of the display as are other works by Otis and Clark, Frederick Perkin, Henry J. Schlack, J. M. White, Tallmadge and Watson, Joe. McCarthy, A. S. Alschuler, Howard L. Cheney, Elmer Gray, Brydges and Somers, Cecil Baker, Purcell and Elmslie, Holms and Flinn, Wilhelm Bernard, Lawrence Buck, Chatten and Hammond, Frank Chase, Percy T. Johnstone, Garden and Martin, J. B. Dibelka, Holabird and Roche, Marx and Vigeant, and Childs and Smith.

Architectural Students Work Shown.

Jessie Arms Botke's sketches for tapestry are an attraction. The Art Institute school provides frieze decorations, by Elizabeth F. Gibson, for Lake View High School. Roy C. Bodett and John Alstrom of the evening school are represented in architectural drawings. Students of the Chicago school of architecture, Armour Institute of Technology, Atelier Puckey, Chicago Architectural Club, and Illinois University are represented. The Carnegie Institute, Columbia University, Harvard, Cornell, Society of Beaux Arts Architects, Mass. Institute of Technology, Universities of Michigan, Pennsylvania, and Illinois, are all represented.

Special mention should be accorded the drawings for Chicago's prospective Grace church, by Bertram G. Goodhue of N. Y., one of the most effective in the display.

The Academy of Rome sends work by a young Chicagoan there under scholarship, Eugene F. Savage, a mural decoration, "Idealism." In "The Tomb of a Famous Painter," Savage as painter, W. L. Ward as architect, and B. Neel as sculptor, have produced a collaborative problem. Kenneth Carpenter has a series of restorations of the Vatican courts. John Gregory, John Scarff, and E. Giegler are other Rome academicians in line.

The annual exhibition of paintings and sculptures by Swedish-American artists is now installed at the Swedish club house—and an interesting show it is. Charles Hallberg shows marines, and Arvid Nyholm and Alfred Janssen are at their best in several oils. Birger Sandzen, Carlson, Ben Hallberg and other representative Swedish artists are also well represented. The exhibition committee includes C. S. Peterson, C. E. Carson, F. A. Winship, E. Werner, J. Sandell, G. F. Anderson, K. A. Warner, E. A. Anderson, R. Engberg, I. Holmstrom, and A. Karlsteen. Charles E. Hallberg is in charge of the show.

Elkhart Park and its field-house is holding its first annual Spring show of paintings. The Municipal League contributes many attractive canvases, and the Municipal Commission loans several pictures purchased for public education in art. During the exhibition talks on art add to the general interest. Victor Higgins and Mrs. William E. Grower, present the speakers.

Walter Ufer, Carl Krafft and Edgar Payne have arranged exhibitions now on tour in the middle West. These shows were installed in Peoria and St. Louis, are headed north and will soon be installed in St. Paul, Minneapolis, and other Minnesota cities.

Several local artists are painting the picturesque scenery of Brown County, Indiana, Nashville being the center of rugged landscape. Lucie Hartrath is there painting Spring foliage, grasses, and early posies. Gustave Baumann is in his studio in the unique little town, and Ada Shulz has pitched her tent in the forest.

William Penhallow Henderson and Mrs. Henderson have leased their house, "Penasanta Wood," Lake Bluff, to Mr. and Mrs. Richard Waterman of Phila. They have closed their studio in the Tree building and will soon journey to Santa Fe, New Mexico, where they will remain in this southwest town for several months.

The Art Students' League has installed its annual exhibition in the Art Institute. H. Effa Webster.

BUFFALO.

No less than four important exhibitions are on in the Albright Gallery; the Childs Hassam collection of oils, watercolors and etchings; Antonio Barone's pictures; the annual exhibition of the Buffalo Society of Artists, consisting of pictures and sculptures; and, finally, a remarkable collection of baskets and hats from the Philippines.

PHILADELPHIA.

The celebration of the Shakespeare Tercentenary was the occasion of the opening of a Loan Exhibition of Shakespeareana, Apr. 29, at the Pa. Academy, comprising a remarkable collection of rare quartos, folios and other books, prints and play-bills associated with the life and works of the Bard.

Among the first editions interesting to bibliophiles was a quarto owned by Mr. C. C. Harrison "The Excellent History of the Merchant of Venice," printed by J. Roberts, 1600, a set of four folios, loaned by Mr. George H. Earle, printed in 1623, 1632, 1663, 1685 and the first collected edition of Shakespeare's sonnets and poems, dated 1640, octavo, and containing Marshall's copy of the Droeshout portrait of the author, also lent by Mr. Earle. A rare quarto, "Henry the Fifth," dated 1608, the third edition and another, undated, but believed to be an edition of 1611, bearing a forged signature of Shakespeare's name by William Henry Ireland, were lent by Mr. Horace Howard Furness, Jr., who also contributed a model of the Globe Theatre, Shakespeare's playhouse in London.

A number of rare books known to have had bearing upon the poet's work, others interesting as being contemporaneous, are on view, notably a rare copy of Roger Ascham's "Toxophilus," published in 1545, formerly the property of Edward VI and containing his signature in two places and a copy of "Coryat's Crudities," published in 1611, owned by James I and bearing his arms stamped upon the covers.

The exhibition was organized by a committee of which Mr. John Ashurst was chairman and Dr. A. S. Rosenbach secretary.

The 10th annual exhibition of the Ceramic League was held at the Plastic Club, Apr. 28 and 30. The Mitcheson Memorial Prize was awarded to Mrs. J. P. Ingram for the best "fish set," with special mention to Mrs. A. S. Biddle.

The University Museum has been presented by Miss Lydia T. Morris with a valuable collection of Roman glass, coins and Alaskan specimens assembled by her brother, the late John T. Morris. Most of the glass objects are articles to contain toilet preparations used by women of that day, and date from about 200 B. C. to 500 A. D. They were found in tombs in Northern Africa, Pompei, Egypt and Syria. The coins are principally of gold, Roman and Byzantine and will be placed on exhibition as soon as the cases are prepared. The exhibition of the Morgan collection of Chinese porcelains will close May 31.

In reply to certain adverse criticisms contained in letter to the "Public Ledger" dated April 20, signed by Huger Elliot as supervisor of educational work, Boston Museum, Mr. John Frederick Lewis comes to the defense of local art institutions in a letter published in the "Ledger" of May 1. The attack is not directed toward the Pa. Academy, of which Mr. Lewis is the head, yet, with a wounded sense of civic pride, he comes forward to refute statements too sweeping in their character to be quite just. The statement of the critic that "art is dead in Phila." cannot certainly be founded on any close observation of the facts in the matter.

The Loan Exhibition of Mr. John Howard McFadden's collection of the British School of Painting of the XVIII century at the Penn. Academy is most effectively hung in the North West Gallery and includes 36 examples, Raeburn heading the list with seven, including the fine portraits of "Lady Elibank" and "Master Thomas Bisland." The Romneys number six, including portraits of "Mrs. Crouch," "Mrs. Ackell," "Miss Finch," a sketchy head of "Lady Hamilton," and a wonderfully real "John Wesley." The position of honor is held by Gainsborough's "Lady Rodney," the epitome of aristocratic elegance. Reynolds is represented by two works, a delightfully naive little boy, "Master Bunbury" and "Edmund Burke," Lawrence by a portrait of "Miss West," Hoppner by a charming portrait of Mrs. Hoppner. Hogarth's art is seen in two family groups and Harlow's large canvases are also family portraits with lovely children.

English landscape art of this period can be studied here in the works of Constable, whose "Stour Lock" seems a thoroughly typical canvas, in the "Blacksmith Shop" by Crane, the "Manchester Coach" by Morland, "Going to the Hayfield" by David Cox, "Tivoli" by Wilson and "Burning of the Houses of Parliament" by J. M. W. Turner. Eugene Castello.

An exhibition of 26 American landscapes by Milton Mayer is now on to May 8 at the New Rochelle Public Library.

FROM ART TALKS with RANGER (G. P. Putnam's Sons, Publishers, New York)
"When I came to New York, American art was at its lowest ebb. The old Hudson River School, or the American Dusseldorf, which had been popular and fairly successful, had become thoroughly discredited, with the result that the two leading picture houses, Goupil and Schaus, had entirely given up the handling of American art."

BOSTON.

A discriminating taste and judgment in matters artistic, the determination to set only the best and choicest examples of art before its patrons, has always been noticeable in the management of the Vose Galleries, where two current exhibitions of exceptional worth may now be seen, a collection of a dozen oils by American and European artists, in one gallery, and a "two-man" show, by H. D. Murphy and Ettore Caser, in the other. The first-named exhibition includes Charles H. Davis' beautiful "Afterglow in Summer," Emil Carlsson's impressive canvas, "Niagara," a glorified vision of the Horseshoe Falls; a small but interesting Blakelock, "Indian Camp," and a masterly still life by W. M. Chase. There is also a good example of Josef Israels; a small "Sunset" by Dwight W. Tryon, and a joyous "Venice" by Felix Ziem.

In the works of Messrs. Murphy and Caser there is a surprisingly unmodern feeling for beauty, and each of these artists has a decorative sense which he uses to considerable advantage.

Albert Sterner is showing pastel portraits and drawings at a local gallery, which leave no doubt in anyone's mind as to his ability to draw well. It is no reflection on Mr. Sterner's ability as an artist to say that he has a special knack at portraying pedigree, and one knows what this means in Boston! No wonder that pedigree likes to sit to him for its likeness!

The Art Museum has again been favored with a valuable gift, namely Thomas Sully's famous "Boy with the Torn Hat," which has just been donated by Miss Belle Greene and Mr. Henry Copley Greene, in memory of their mother, Mrs. J. S. Copley Greene. The picture, by the way, has so long been a loan to the Museum, that no doubt many of the public believed it the Institution's own property.

Two drawings by William M. Hunt, made as preliminary studies for his mural painting of "The Discoverer" in the Albany, N. Y., State Capitol, are exhibited in a local gallery.

This gallery contains also a group of landscapes in watercolors by W. H. Smith, with watercolors by Margaret Patterson, H. H. Clark and Caroline H. Rimmer, and pastels by Mabel J. Wilkers.

There is unusual distinction in the loan exhibition of one hundred of the best drawings by the Old Masters, from Mr. John Pierpont Morgan's collection, at the Fogg Museum.

Pictures by F. C. Frieseke and sculptures by F. W. Allen are on exhibition at the St. Botolph Club.

Etchings of London by W. Walcott, of Rome in color, by Dante Ricci, and others by Malcolm Osborne are on view in a local gallery.

John Doe.

NOTES FROM OTHER CITIES.

The annual exhib'n. of the Portland (Me.) Soc'y of Arts is on at that city.

Some 46 miniatures cut from chorals and missals, purchased at the Hoe Library sale, have been presented to the Fogg Museum, of Harvard University.

The art gallery of Newcomb College, New Orleans, has acquired a landscape and several pastels by Theodore Robinson and a landscape by F. Usher de Voll.

An excellent statuette of Mayor Davis of Cleveland has been done by Max Kalisch, of that city, who has commissions to execute heroic figures for the National Capitol at Washington.

At the Perkins Gallery, Colorado Springs, there is now on an interesting display of 100 pictures by local artists.

Birge Harrison's picture, "St. Michael's, Charleston," has been purchased for \$1,000 by Mr. J. G. Butler, Jr., pres't of the Mahoning Institute, Youngstown, Ohio.

Carl Olaf Erickson, of Minneapolis, has given one of his landscapes to a local hospital.

William R. Leigh's Western pictures are on view at the Beard Galleries, Minneapolis.

Miss Margaret T. Jackson, ass't director of the Minneapolis Institute, has resigned and will come East to pursue her art studies.

Some 65 pictures by leading contemporary Spanish artists have just been placed on exhib'n at the San Diego (Cal.) Exposition.

The Am'n Watercolor Soc'y rotary exhib'n is on at the Memorial Art Gallery, Rochester.

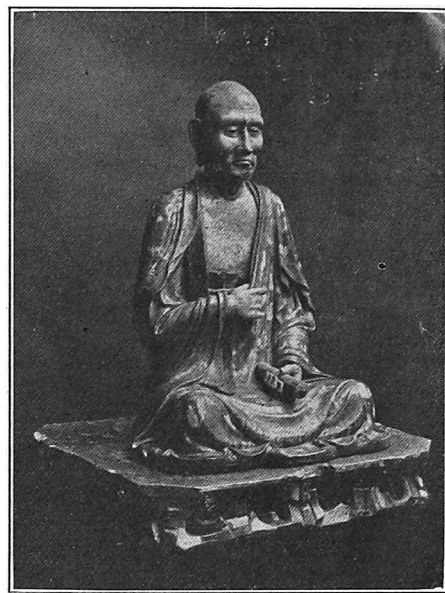
The Women's Club of Des Moines (Iowa) is to erect an art gallery with an auditorium seating 750.

A coll'n of paintings and etchings by Alfred Philippe Roll was on display to May 1 at the Telfair Academy, Savannah, Ga.

EARLY CHINESE RARITIES.

In the artistic Galleries of Lai-Yuan & Co., 557 Fifth Ave., there is now an exhibition of early Chinese porcelains, potteries, jades, bronzes, and stone statues of unusual rarity and interest. These are exceptionally well displayed—the porcelains, potteries, and smaller bronzes in cabinets whose fronts are old lacquered screens, in themselves worthy of close study.

The assemblage of bronzes, large and small, is most varied and valuable—perhaps the finest of its kind yet seen in New York. In the same gallery with the bronzes is a female head of black stone, wonderful in expression and truthfulness of modelling and a unique flower shaped Sung vase, with a gold and silver patina of rare beauty. The early porcelains include two richly decorated T'ang bowls, and some Yuan and Sung pieces, notably an exquisite Claire de Lune vase. There are also in the gallery some hard paste T'ang pottery, several cut white Sung vases, and some rare jades, including a tall, carved, narrow plaque, the symbol of power, a Chou jade knife with old bronze handle and a curious terra cotta bird with a human head.



AN APOSTLE OF BUDDHA
At the Lai-Yuan Galleries.

In another gallery there are shown a number of fine stone statues and a carved stone Shrine—with Buddha seated on a throne with the figures of four attendants on the sides and four or five angels above on the obverse, and on the reverse the figure of a seated Buddha and the forms of trees above. This is dated 559 A. D. and a long description, stating the piece was offered by Liou So Tang the 6th day, 6th month, second year of Yung Ting, or 559 A. D.

But the clou of the exhibition is a large, striking and impressive figure in pottery of a Lohan or Apostle of Buddha—one of five similar figures, of which one is in Toronto, another in Philadelphia, still another in Boston and the fourth, purchased by the Metropolitan Museum just before the war is in Berlin, waiting the war's end, to be shipped here.

This Lohan is the last one, considered to be complete, of the set that was discovered in the cave near Icheou in Chihli Province, and has come from China during the last few years. This is the very same figure that was known to be hidden in some city in Chuhli Province.

The expression of this Lohan is remarkable; and the costume and way in which the hands are placed adds greatly to its beauty. The height of the figure with stand is 49 inches; its width 25 inches; and the stand is 27 inches high.

Boston's Portrait of Prof. Hooper.

The Brooklyn Museum has on exhibition a fine portrait of Prof. Franklin W. Hooper, for 25 years Director of the Brooklyn Institute and who died August 1, 1914. The picture has been purchased by the Trustees from the artist, Joseph H. Boston, who must be congratulated on having painted a lifelike and sympathetic portrait, and at the same time, a splendid picture, considered as a work of art.

The artist's own affection for Prof. Hooper, and intimate acquaintance with him, led him to produce this work and submit it to the Trustees, with the result that it met their immediate approbation.

ELMIRA (N. Y.).

An exhibition of etchings by contemporary etchers has been on the last fortnight in the Arnot Art Gallery. During May, there will be held the third annual exhibition of watercolors. This exhibition comes to Elmira from Rochester where it has been shown at the Memorial Gallery.

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EXHIBITIONS.**

American Art Galleries, 6 E. 23 St.—Collection
of Paintings owned by Mrs. Benjamin
Thaw and others.—Library of the
late Major Charles J. Buchanan of Al-
bany.

American School of Miniature Painting, 96
Fifth Ave.—Exhibition of Miniatures,
May 9-11.

Anderson Galleries, Madison Ave. at 40 St.—
Miscellaneous Books, including the Na-
poleon Collection of the late Sidney
Wright Hopkins.—Autograph Letters
and Manuscripts by Dickens, Thackeray
and others and Original Portraits of these
Authors and of the Brownings, Carlyle,
Scott, Thackeray, Lafayette and others
from the library of Edwin W. Coggeshall
of N. Y.—From May 13, Chinese and
Egyptian collections.—From May 16,
Library of the late John T. Garvey of
Utica.

Aimone Galleries, Madison Ave. & 45 St.—
Sale of Antiques, Objects of Art and high-
grade reproductions.

Arden Studios, 599 Fifth Ave.—Exhibition
of Country House and Garden Orna-
mentation, to May 16.

Berlin Photographic Co., 305 Madison Ave.
Wood Blocks in Color by American Ar-
tists, to May 31.

Bourgeois Galleries, 668 Fifth Ave.—Ex-
hibition of Modern Art, to May 13.

Canessa Gallery, 1 West 50 St. (formerly
Altman Gallery), Opening Exhibition of
High Class Antique Works of Art.

City Club, 55 W. 44 St.—Works by Eliza-
beth Nichols Watrous, to May 8.

Co-operative Mural Work Shops, 311
Fourth Ave.—Exhibition of Industrial Art
Work, to May 8.

Daniel Gallery, 2 W. 47 St.—Watercolors by
Modern Artists, to May 9.

Durand-Ruel, 12 E. 57 St.—Paintings and
Pastels by Manet and Degas.

Ehrich Galleries, 707 Fifth Ave.—Pictures
Suitable for the Country Home.

Fine Arts Building, 215 W. 57 St.—Third
Annual Exhibition of the Allied Artists of
America, to May 25.

Folsom Galleries, 396 Fifth Ave.—Group
Exhibition of Five American Artists.

Goupil Galleries, 58 W. 45 St.—Original
Etchings by Members of the British So-
ciety of Graver-Printers in Color, to
May 30.

Lewis and Simmons, 581 Fifth Ave.—Ex-
hibition of Old Masters and Objects of Art.

Catherine Lorillard Wolfe Art Club, 802
Broadway.—May Exhibition of Work by
Members.

Kennedy & Co., 613 Fifth Ave.—Early
Aerial and Velocipede Prints and Etch-
ings and Dry Points by William Walcott.

Keppel & Co., 4 E. 39 St.—American
and Foreign Lithographs, to May 20.

Knoedler Galleries, 556 Fifth Ave.—Works
by Blakelock and Sorolla.—Portraits by
Mary Foote, to May 13.

Little Gallery, 15 E. 40 St.—Ashbee Guild
of Handicrafts Exhibition.

Macdowell Club, 108 W. 55 St.—Exhibition
of Watercolors, Pastels and Drawings by
Four Groups of Artists, to May 7.

Metropolitan Museum, Central Park at 82
St. East—Open daily from 10 A. M. to
5 P. M.; Saturdays until 10 P. M.; Sun-
days 1 P. M. to 5 P. M. Admission Mon-
days and Fridays 25c. Free other days.

Montross Gallery, 550 Fifth Ave.—Oils,
Watercolors and Pastels by a Selected
Group of American Artists, to May 13.

National Arts Club, 119 E. 19 St.—London
War Poster Exhibition, May 10-31.

N. Y. Public Library, Print Gallery (321)—
Portraits of Women. On indefinitely.—
Room 322—Mezzotints from the J. L.
Cadwalader Collection.—"Making of an
Etching."—"Making of a Wood-Engraving."
—Stuart Gallery.—Henry Wolf Mem-
orial Exhibition.

Shakespeariana, to May 31.

Thaw Collection, 291 Fifth Ave.—Works by
Marsden Hartley.—Drawings by Virginia
O'Keeffe, Watercolors by C. Duncan and
Oils by Rene Lafferty to follow.

Reinhardt Galleries, 565 Fifth Ave.—Por-
traits by Walter Goldbeck to May 22.

Snedecor & Co., 107 W. 46 St.—Works by
W. R. Leigh, to May 20.

Thumb-Box Gallery, 24 E. 49 St.—Drawings
and Sculptures of the Dance.

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Marsden Hartley.—Drawings by Virginia
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Thumb-Box Gallery, 24 E. 49 St.—Drawings
and Sculptures of the Dance.

CALENDAR OF AUCTION SALES.

American Art Association, 6 E. 23 St.—Col-
lection of Paintings owned by Mrs. Ben-
jamin Thaw and others, evgs. May 9-10,

Plaza Ballroom, and evg. May 11 at the
galleries.—Library of the late Major
Charles J. Buchanan of Albany, at the gal-
leries, afts. and evgs., May 10-12.

Anderson Galleries, Madison Ave. at 40 St.—
Miscellaneous Books, including the Na-
poleon Collection of the late Sidney
Wright Hopkins, Afts. of May 8-9.—Auto-
graph Letters by Dickens and Thackeray,
Mss. and Original Portraits of Dickens,
Thackeray, the Brownings and others,
from the library of Edwin W. Coggeshall
of New York, Afts. of May 15-17.—

Chinese and Egyptian Collections to be
sold by order of Thomas Jefferson Ryan,
Esq., attorney, and Azeez Khayat, afts.
of May 19-20.—Library of the late John
T. Garvey of Utica, afts. of May 22-23.

SALES PAST AND TO COME.

Mrs. Ben. Thaw and Others' Sale.

Of great interest is the collection of
paintings owned by Mrs. Benjamin Thaw
and others, now on view at the American
Art Galleries and to be sold at the Plaza
Hotel on Tuesday and Wednesday evenings,
and at the galleries on Thursday evening.
Besides a fine array of American paintings,
including several Twachtmans, there is a
notable gathering of English and Con-
tinental old masters, a number modestly
put down as attributed. Among those
represented are Beechey—"The Stanley
Children," Rubens—"The Arrival of
Bacchus," Del Mazzo, "Portrait of a Spanish
Lady," Coello "Dona Katarina de Bragan-
za," Kneller "Lady Catherine Wyndham,"
Mignard "Portrait of a Lady," Allston,
Blakelock, Bonington, Chase, Constable,
Copley, Gainsborough, Fortuny, Greuze,
Hogarth, Inman, Inness, Larzilliere, Law-
rence, Lebrun, Lely, Maratti, Morland the
Peales, Poussin, Reynolds and Turner.

Interesting Sale of Rare Books.

The Napoleon collection of books,
formed by the late Sidney Wright Hopkins
is on exhibition at the Anderson Galleries
and will be sold there on the afternoons of
May 8 and 9. From other consignors come
valuable items of Americana and a large
number of fine editions of works of standard
authors.

Among the rarities in the sale are Pettit's
Vision of Government, London, 1684, men-
tioning New York, apparently the first copy
ever offered at auction; Chauncy's Dis-
course, Boston, 1766; Morgan's Anti-Paedo-
rantsm, printed by Franklin in 1747;
Livingston's Other Side of the Question,
New York, 1774; a complete set of Valen-
tine's Manuals, and Burgoyne's State of
the Expedition, London, 1780.

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Tiffany Rug and Carpet Sale.

The first session, on the aft. of Apr. 28, of the sale at the American Art Galleries, of the Tiffany Studio's collection of old Chinese rugs and carpets, fetched \$11,177.50. Mr. M. L. Jellenek paid \$450 for a dark blue Ch'ien-Lung carpet. Mr. Kevorkian gave \$410 for a mauve silk palace carpet and Mr. W. W. Seaman, agent, the same amount for a salmon pink Ch'ien-Lung carpet. The latter also gave \$370 for a flame colored Yung-Ch'eng rug, \$340 for a copper colored Ming carpet, \$270 for a Ming rug; \$260 for a K'ang-hsi Lotos rug, \$200 for an outline scroll rug and \$175 for a Ming pavement tile rug. Mrs. R. Outerbridge gave \$400 for a pair of rose tinted Chinese Turkestan rugs. She also gave \$185 for a K'ang-hsi apricot rug. Mr. Charles F. Stoddard secured for \$290 a K'ang-hsi carpet with a yellow field, and Mr. R. G. Munroe for \$275 a gold ground Ch'ien-Lung rug.

At the final session, Apr. 29, \$33,490 was realized, which made the grand total of the sale \$44,667. Mr. Seaman, agent, gave \$8,000 for a very large carpet made for the private temple of the late Dowager Empress of China. Mr. Bernet, agent, gave \$1,300 for a six-pointed star Ming rug and \$1,075 for a red gold rug. Mr. Kelekian paid \$1,100 for a XVI. century lion palace carpet and Mr. Seaman, agent, \$925 for an animal rug.

Sale of Dickensiana and Thackerayana.

The largest collection of the letters of Charles Dickens ever offered for sale in America and probably in the world is now on exhibition at the Anderson Galleries, Madison avenue at Fortieth street, preliminary to the public sale on the afternoons of May 15, 16 and 17. In all, there are about six hundred numbers, all of the most intimate and interest character. Full details of this sale will be given next week.

Autograph Sale at Anderson's.

At the opening session, Monday, at the Anderson Galleries, of the autograph collection of the late Howard K. Sanderson, of Boston, \$6,485.75 was realized. Mr. Robert H. Dodd paid \$750 for the signature "Lynch," of the Signer, cut from a volume of Swift's works and with a letter of authentication from Lyman C. Draper. This same signature of the rarest of all the Signers, brought \$190 in the Lambert sale. Mr. Frederick W. Morris gave \$625 for a letter of Joseph Hewes and Mr. Robert H. Dodd \$310 for autographs of the Signers, Robert T. Paine, Joseph Bartlett, William Ellery, William Williams and George Wythe. Mr. George D. Smith secured for \$225 a letter of William Harper, Signer from South Caro-

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The Aimone Galleries are the Largest in New York.

lina. He gave \$212.50 for a letter of William Whipple, Signer from New Hampshire, and \$100 for one of John Penn, Signer from North Carolina.

At the second session Tuesday, \$4,144 was realized. Mr. Gabriel Weis gave \$985 for the Mss. of Joseph Rodman Drake's "Culprit Fay," and "The American Flag," which together with other "Trifles in Rhyme" figured in the poet's note book. In the Mss. of "The American Flag," the alterations are by Fitz Greene Halleck. Mr. W. F. Whitehouse secured for \$335 a letter of John Paul Jones to the Danish Prime Minister, Count de Bernstorff, claiming damages for ships captured by him and surrendered by the Danes to Great Britain. To Mr. Weis went at \$200 the Mark Twain Mss. of "English as She Is Taught" and for \$75 a Mss. agreement of Washington Irving with his publishers, anent his "Life and Voyages of Christopher Columbus." Mr. J. F. Sabin gave \$130 for a letter from Gen. Nathaniel Green to Gen. Morgan, describing the battle of Guilford Court House. Mr. Smith paid \$80 for Gen. Grant's account book as a West Point cadet.

On Wednesday \$6,326.45 was realized, which brought the grand total of the sale to \$16,956.20. Mr. H. Cunningham gave \$585, for one of 17 Washington letters. This was to Gen. Benjamin Tallmadge, and refers to an American spy in N. Y. Mr. H. O. Wright gave \$475 for a letter to Washington's nephew Col. William Augustine Washington, asking about a branch of the Washington family, to use in making a genealogical account, for which Sir Isaac Heard had written from England. Mr. Wright gave \$280 for a letter to James Madison; \$204 for a document written by Washington and describing some of his property; \$145 for a letter of thanks to Gov. Martin of North Carolina, and \$140 for a letter to Gov. Hancock of Mass. Mr. L. C. Harper paid \$170 for a survey made by Washington when 19. A letter to George Read, the signer, brought \$155 from Mr. J. F. Drake and a letter to Maj. Gen. St. Clair \$112.50, from Mr. George D. Smith. Mr. Smith also paid \$355, for a deed of land signed by Sir Thomas Lucy, the original of Justice Shallow; \$212.50 for the original charter, granted to Thomas Stillwell, Oct., 1740, the consideration being two shillings and six pence yearly, for a ferry from Kings County to Nassau and Staten Islands.

More Old American Prints Sold.

The final session, at the American Art Galleries, on Apr. 28, of the sale of old views and maps of New York and other cities, fetched \$1,506, which brought the grand total of the sale to \$8,558.50. M. Knoedler & Co. gave \$125 for the colored acquaint by Francis Jukes, after Alexander Robinson's painting of "Mount Vernon in Virginia, the Seat of the late Lieutenant-General George Washington," London, Mar. 31, 1800, about three months after Washington's death.

Print Sale at American Art Galleries.

A session of a print sale at the American Art Galleries, Wed. evening, brought \$3,788.50. M. Knoedler & Co. gave \$195 for Muirhead Bone's "Piccadilly Circus." Mr. C. J. Sullivan paid \$180 for his "Rainy Night in Rome." F. Meder & Co. paid \$130 for Cameron's "Yvon" and Mr. Max Williams, the same amount for his "Amsterdam."

The second and last session, Thursday, brought \$6,365.50, which made the grand total of the sale, \$10,155. Mr. Max Williams gave \$2,100 for Thomas Thompson's colored lithograph, "The Battery Promenade and New York Harbor," in 1829. Mr. R. Fridenberg gave \$315 for Jukes' mezzotint of Robertson's New York from "Hobuck Ferry House." Mr. A. Swann, agent, paid \$160 for Bone's "Piccadilly Circus," which was resold, and Mr. C. J. Sullivan, \$147 for Watson's mezzotint of Reynolds' "Sir Jeffrey Amherst."

Sale of the Hwang-Hsing Collection.

The opening session on Monday, at the American Art Galleries, of the collection of Gen. Hwang-Hsing, first President of the Chinese Republic, brought \$3,611.50. The Long Sang Ti Company paid \$400 for a pair of jadeite bowls of the Ch'ien-lung period. Mr. F. W. Kaldenberg gave \$250 for a pair of cinnabar lacquer jars of the same period and Mrs. W. B. Franklin \$115 for a blue and white K'ang-hsi beaker shaped vase.

At the final session Tuesday \$4,831.50 was realized which made the ground total of the sale \$48,443. Mr. H. Hearne gave \$590 for a carved 12 panel coromandel screen. Mr. A. Rudert, agent, paid \$300 for a Ch'ien-lung turquoise bottle shaped vase and \$270 for a rose-du-Barry egg shell vase. For a

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K'ang-Hsi carved coromandel seen the Chon Yamm Co. gave \$160 and Dee and Fukushima \$125 for a Ming painting on silk by Tsan Ying of female historical personages.

Ohsima Sale Total \$15,529.

At the conclusion, Apr. 28, at the Fifth Avenue Auction Rooms of the Oshima sale, the results were \$3,787, which made the grand total of the sale \$16,229. Mr. J. W. Elliott paid \$102.50 for a K'ang-hsi temple jar. Mr. Carvalier gave \$97.50 for a beaker of the same period and Mr. Fukushima \$52.50 for a blue glazed K'ang-hsi gallipot. For a mirror black vase of the same period, Mr. Kaldenberg gave \$52.

Oriental Art at Andersons.

The opening session, Thursday, at the Anderson Galleries, of a sale of Oriental art, including that of the late Capt. Berry of San Francisco, brought \$2,093. Mr. E. Chapman gave \$120 for a Ming apple-green vase, and \$90 for a gourd-shaped vase of the same color. The latter amount was paid by Mr. H. J. Topping for a Yung Ch'eng Sang-de-boeuf vase.

Leaves Metropolitan Museum \$50,000.

The will of Miss Jessie Gillender, who died February 25th, leaves the Metropolitan Museum \$50,000 to establish a fund, in memory of her father to provide lectures for the public and artists on the contents of the institution.

ARTISTS' CARDS.

35 cents a line—minimum 4 lines.

CARROLL Beckwith, N. A., will receive a few private pupils in Drawing and Painting in his summer studio at Onteora-in-the-Catskills, during the months of July, August and September, 1916. This class will be held on the mornings of Monday, Wednesday and Friday. Out-of-door work will be included. Terms per month, \$25.00. For particulars regarding classes apply to Mr. Beckwith at his studio, 57 West 45th St. Regarding residence or boarding facilities of different kinds, apply to Miss Annie Flint, 60 East 34th St.

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